

December
8th, Sat.
8:15 p.m.

St. Louis, The Center

3559 Lindell Ave., St. Louis, Missouri.
Slides from Immaculate Heart College "Is Art
Essential to Man's Education?" Panel: Miss Evelyn
Gilsinn, Director of The Center, Sister Magdalen
Mary, I.H.M., Chairman of Art, Immaculate Heart
College, Los Angeles, and Sister Mary Corita, I.H.M.,
Associate Professor of Art.

9th, Sun.
2:30 p.m.

St. Louis University

"Atmosphere for Learning", slide lecture by Sister
Mary Corita, I.H.M., sponsored by THE CENTER

10th, Mon
noon

Chicago Society of Typographic Arts.

Slides from the Art Department of Immaculate Heart
College. "Design Roots for the Contemporary
Artist" Panel: Walter Howe, Design Director of
Donnelly Company, Chicago, Sister Magdalen Mary,
I.H.M., Chairman of Art, Immaculate Heart College,
and Sister Mary Corita, I.H.M., Associate Prof.
of Art (for members of S.T.A. and their guests
only).

11th, Tues.
8:00 p.m.

Cincinnati Museum of Art

"Atmosphere for Learning", slide lecture by Sister
Mary Corita, I.H.M. (This museum is featuring a
retrospective exhibit of 42 serigraphs by Sister
Mary Corita, during December)

13th, Thurs.
8:00 p.m.

Washington, D.C., Catholic University of America

Slides from the Art Department of Immaculate
Heart College. "Is art essential to man's
education?" Panel: Miss Claire Fontanini,
Chairman of Art, Catholic University, Sister Magdalen
Mary, I.H.M., Chairman of Art, Immaculate Heart
College, and Sister Mary Corita, I.H.M., Associate
Professor of Art.

December
14th Fri.
afternoon

BALTIMORE Maryland Institute of Art

First public showing of Chicago International
Films, Inc., 's new series of three film strips
"Mosaics for All" photographed by Sister Mary
Corita from Sister Magdalen Mary's classes in
mosaics. Also slides from mixed media techniques
used in the art classes at Immaculate Heart. Slides
by Sister Mary Corita, I.H.M. Discussion led by
Sister Magdalen Mary, I.H.M. (Maryland Institute of
Art will have the Immaculate Heart student mosaics on
exhibit during the first half of December - until the
school closes for the holidays).

December
8th, Sat.
8:15 p.m.

St. Louis

3:30 Lincoln Ave., St. Louis, Missouri.
Slides from the Department of Immunology, Heart
College, St. Louis, Missouri. (This is the
first of a series of three films.)
Chairman of the Department of Immunology, Heart
College, St. Louis, Missouri. (This is the
first of a series of three films.)
Chairman of the Department of Immunology, Heart
College, St. Louis, Missouri. (This is the
first of a series of three films.)

8th, Sat.
2:30 p.m.

St. Louis

"Amphibians for Learning", slides lecture by Sister
Mary Connelley, S.N.D., sponsored by the Center

10th, Sun.
noon

Chicago

Slides from the Department of Immunology, Heart
College, St. Louis, Missouri. (This is the
first of a series of three films.)
Chairman of the Department of Immunology, Heart
College, St. Louis, Missouri. (This is the
first of a series of three films.)
Chairman of the Department of Immunology, Heart
College, St. Louis, Missouri. (This is the
first of a series of three films.)

11th, Tues.
8:00 p.m.

Cincinnati

"Amphibians for Learning", slides lecture by Sister
Mary Connelley, S.N.D. (This is the first of a
series of three films.)
Chairman of the Department of Immunology, Heart
College, St. Louis, Missouri. (This is the
first of a series of three films.)

12th, Thurs.
8:00 p.m.

Washington, D.C.

Slides from the Department of Immunology, Heart
College, St. Louis, Missouri. (This is the
first of a series of three films.)
Chairman of the Department of Immunology, Heart
College, St. Louis, Missouri. (This is the
first of a series of three films.)
Chairman of the Department of Immunology, Heart
College, St. Louis, Missouri. (This is the
first of a series of three films.)

December
14th, Fri.
afternoon

Baltimore

First profile showing of Chicago International
Film, Inc., "The series of three films."
"Amphibians for Learning", slides lecture by Sister
Mary Connelley, S.N.D. (This is the first of a
series of three films.)
Chairman of the Department of Immunology, Heart
College, St. Louis, Missouri. (This is the
first of a series of three films.)
Chairman of the Department of Immunology, Heart
College, St. Louis, Missouri. (This is the
first of a series of three films.)

December
15th Sat.
afternoon

PHILADELPHIA Museum School of Art

"Design Roots for the Contemporary Artist," slide
lecture by Sister Mary Corita, I.H.M., sponsored by
the American Color Print Society

December
16th Sun.
afternoon

PHILADELPHIA The Grail Center

4520 Chester Avenue, "Atmosphere for Learning",
slide lecture by Sister Mary Corita, I.H.M.

December
17th Mon.

NEW YORK The Contemporaries Gallery

4:00-7:30 p.m. 992 Madison Avenue at 77th
Reception for the artist on the occasion of Sister
Mary Corita's first solo retrospective exhibit in
New York City. (The exhibit opens on December 10th
but we will not arrive until the 17th. Hope to see
you there).

December
21st Fri.
3:30 p.m.

BOSTON Museum of Fine Arts

"Design Roots for the Contemporary Artist", slide
lecture by Sister Mary Corita, I.H.M.

December
22nd Sat.
Afternoon

BOSTON, Emmanuel College

Slides from the Art Department of Immaculate Heart
College. "Is art Essential to Man's Education?"
Panel: Miss Celia Hubbard, Director of Botolph
Group, Inc., (Catholic Art Center in Boston). Sister
Magdalen Mary, I.H., Chairman of Art, Immaculate
Heart College, and Sister Mary Corita, I.H.M.,
Associate Professor of Art.

December
24th-25th
midnight

LOS ANGELES, we'll be home in the too small

(Have you done your part for the Immaculate Heart
Fund?) Chapel of Immaculate Heart College. Midnight
Mass (not open to the public for obvious reasons -
Have you done your part, etc.)

January
13th, Sun.
afternoon

PHOENIX Public Library in Arizona.

"An approach to Painting for the Non-Professional" &
slide lecture by Sister Magdalen Mary, I.H.M.
sponsored by Reverend George H. Dunne, S.J. of
St. Francis Xavier Parish (40 Oil Paintings by student
of Sister Magdalen Mary will be on exhibit at the
Library January 13 to 25, 1957)

PHILADELPHIA Museum School of Art
 "Design Roots for the Contemporary Artist," slide
 lecture by Sister Mary Corley, I.H.M., sponsored by
 the American College of the Holy Cross

December
 15th Sat.
 afternoon

PHILADELPHIA The Grail Center
 4520 Chestnut Avenue, "Anamorphic for Learning,"
 slide lecture by Sister Mary Corley, I.H.M.

December
 16th Sun.
 afternoon

NEW YORK The Contemporary Gallery
 302 Madison Avenue at 47th
 Reception for the artist on the occasion of Sister
 Mary Corley's first solo retrospective exhibit in
 New York City. (The exhibit opens on December 10th
 but we will not arrive until the 14th. Hope to see
 you there!)

December
 17th Mon.
 2:00-7:00 p.m.

BOSTON Museum of Fine Arts
 "Design Roots for the Contemporary Artist," slide
 lecture by Sister Mary Corley, I.H.M.

December
 18th Tue.
 2:30 p.m.

BOSTON Emmanuel College
 Slides from the Art Department of Emmanuel College
 College, "The Art Department of Emmanuel College"
 Panel: Miss Corley Hubbard, Director of Emory
 Group, Inc., (Emmanuel Art Center in Boston), Sister
 Mary Corley, I.H.M., Chairman of Art, Emmanuel
 Heart College, and Sister Mary Corley, I.H.M.,
 Associate Professor of Art.

December
 20th Sat.
 afternoon

LOS ANGELES We'll be home in the too small
 (Have you done your part for the Emmanuel Heart
 Fund?) Chapel of Emmanuel Heart College, midnight
 Mass (not open to the public for obvious reasons -
 Have you done your part, etc.)

December
 24th-25th
 midnight

PHOENIX Public Library in Phoenix
 "An approach to painting for the Non-Professional"
 slide lecture by Sister Mary Corley, I.H.M.,
 sponsored by Reverend George E. Dunn, S.J., of
 St. Francis Xavier Parish 1400 1st Avenue by student
 of Sister Mary Corley. Many will be on exhibit at the
 Library January 13 to 22, 1961

January
 13th Sun.
 afternoon

This second issue (November 1956) of the Irregular Bulletin is dedicated to two Highly Irregular young women: DONNA TATE '60 and GRACE SIEVERT '58. They are the first undergraduate ART MAJORS to respond to the needs of the Immaculate Heart Development Fund. Both are working their way through College. Both believe in the work of their College to the extent of proving it by a sacrificial pledge - unbelievably sacrificial - over a five year period.

DONNA and GRACE have joined the SOCIETY OF THOSE WHO ARE WILLING TO PROVE THEIR BELIEF IN THE NECESSITY OF RELIGIOUS EDUCATION FOR A FREE WORLD. And we would like them to know, at this Thanksgiving Time, that we welcome them as members of this DEDICATED SOCIETY.

A priest who slipped into Hungary a short while ago returned with the belief that Hungary's trouble was rooted in the fact that the people had made no sacrifices for education. They felt no responsibility for the training of the next generation. Even the private, religious schools in Hungary are state supported. Countries NEED their state supported schools BUT the people of the country NEED to feel deeply their responsibility to the next generation. So that if there were no other reason for the existence of private education, this one would be sufficient to validate the dual system of education which has been so successful in America.

You won't find out WHODUNNIT on the LAST page of this bulletin. Remember this is the IRREGULAR BULLETIN and this particular issue is HIGHLY IRREGULAR. Because HELEN LEE of the BROWNIE LETTER SHOP, 1751 Hillhurst, Los Angeles, believes in the Immaculate Heart Development Program. To our HELEN, at this Thanksgiving Time, we take time to give OUR THANKS for her generous gift of the printed pages of this most Irregular issue of our Bulletin.

To our AUDREY HENDERSON we give thanks for all the typing

To our ROSEMARY DONNELLY for all the mimeographing

To our SISTER MARY CORITA for all the layout (ha-ha! you didn't think we had any layout in the Irregular Bulletin)

To our DR. PAUL M. LAPORTE for (among other things) his approval (ha-ha! you didn't think anyone approved of the Irregular Bulletin).

Which brings us to the list of those who approved of the first issue of the Irregular Bulletin - to the extent of sending us money for stamps and paper: CHARLOTTE TRUITT, PHIL DIKE, ELMER BOLDEN, BEN OLSON, MARTHA McGEEIN, STANLEY KLIMCZYK, PHYLLIS NOVINS, MYRTLE COLLIER, and ROY LEAF.

We sent out 3,495 copies last time; 6,000 copies this time. We are grateful to these nine who BELIEVE IN US. But we continue to love the other 3,488 who did not have time to worry about how lonesome we would be in debtor's prison. We really had 6,000 stickers addressed last time. But when we ran out of copies, we threw the remaining stickers away - We don't even know who got left out. The paper, ink, stencils, and stamps for this issue amount to a FORMIDABLE sum of money. If you think it's worthwhile, will you fill out and mail the blank for the support of the Irregular Bulletin? Our mailing list has GOLD TABS on the names of those who have pledged to the Immaculate Heart Development Fund. Our mailing list has RED TABS on the names of those who believe in the Irregular Bulletin. THANK YOU ARLENE GOODMAN - and THANK YOU ROGER DE CLOUTIER. We forgot your name in the first issue. You were the very first friend of the Art Department to make a pledge -- and a handsome pledge it was.

THE CAMERA IS BACK. It cost us \$20 to get it back. The police located it in a pawnshop - left there by a man named Anderson. It is not unethical to tell you his name because he has so many names on his record that he is practically anonymous. But now we have an extra, brand new \$125.00 Macro Kilar f 3.5 lens, infinity to two inches. Fits EXACTA 35 mm. camera. Does anyone want to buy it for \$95.00? YES NO ??

We are grateful to International Films of Chicago for releasing the 3 filmstrips on our Mosaics. The Chicago NEW WORLD readers engaged in a controversy over Frank Winiarski's "Man of Sorrows" which was shown in that paper at the time of our exhibit in the Fifth Army Headquarters in Chicago. "..... atrocious, an imbecile, brutish, meaningless" said an earnest soul. We would like to thank Thomas B. Kinney and C. V. Higgins for their generous defense of our work in the following issue of the New World. The Editor also for the generous space given to the controversy. We hope they will send us their addresses. We would like to have them on our mailing list with a special color all their own. Which reminds us to tell you again that all Irregular Bulletin Supporters have a red tab on their card - and all Immaculate Heart Development Fund supporters have a GOLD tab on their cards - - - and some people we know have BOTH COLORS, but not very many.

The ENGLISH DEPARTMENT is selling DEDALUS ON CRETE - the published talks given by some of our faculty members for last year's Integration Day (\$1.50). It bears our highly irregular stamp of approval.

MOSAICS FOR ALL

A series of three film strips showing Mosaics, how to make them, and sources of inexpensive supplies for the non-professional of any age. Manual with detailed explanations accompanies each set of 3.

The Mosaics shown in this series were made by students of Sister Magdalen Mary, I.H.M., Chairman of Art and Professor of Painting and photographed by Sister Mary Corita, I.H.M. at

*Immaculate Heart College
Los Angeles, California, U.S.A.*

Film Strip I

Easy ways — inexpensive ways

Film Strip II

Greater richness through variety in tesserae and cements

Film Strip III

New experiments with melted bottle glass.

The Travellers by Alfred Schrader (Adult Education)

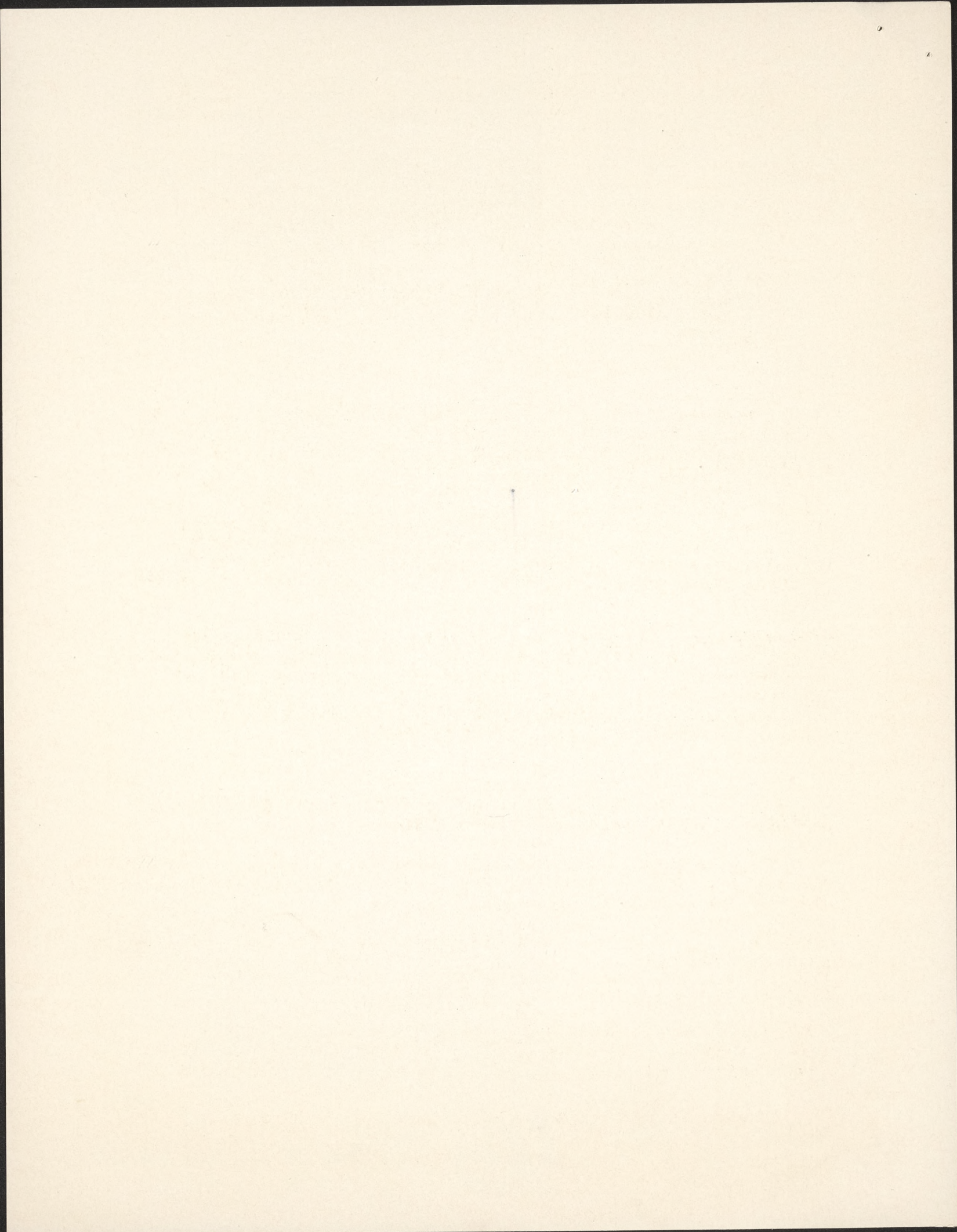
Sale \$6 per film strip, \$18 for series with manual

Frank Chorz



International Film Bureau Inc.

57 E. Jackson Blvd., Chicago 4, Ill.



Since so many of you did not receive the first issue of the Irregular Bulletin, we repeat an item from it to explain our emphasis on C E L E B R A T I O N.

"At the beginning*****of the Marian Year, 1954, the Immaculate Heart Art Department chose the theme "Celebration as a Human Need." It has been the core of the work done here; it has been the impetus for many discussion periods on and off campus. It was intended as a year's study but has proved to be such a rich source that it has been adopted for an indefinite period -- WE are beginning to suspect that it is tied with the forever that gives significance to the now."

It is important to us that this bulletin continue to serve you-IRREGULARLY. The EDITOR and LAYOUT ARTIST will be available, as listed elsewhere in this bulletin, to receive complaints concerning evidences of REGULARITY that may have crept into this official organ for the ART DEPARTMENT OF IMMACULATE HEART COLLEGE, LOS ANGELES. Our absence is being awaited with bated breath by you know whom, But the FEATURE EDITOR, who joined our staff September, 1956, will have the SITUATION-IN-CONTROL (which should prove an irregular experience, for the dear old slanting walls and all the little in-betweens that study therein which, ETC.

If the little in-betweens are grateful for our absence, they should thank several anonymous individuals. This effort to make our work known has been financed by some practical minds and willing hearts. It is their hope and ours that Immaculate Heart College will be considered at those council tables where gifts for private education are arranged.

A new Sister Mary Corita Christmas card is available wherever Berliner McGinnis cards are sold (#198)

To Dorothy Herger (Summer Session 1955) an enthusiastic THANK-YOU for a coco-leaves-holder from Peru and (as this goes to press) for a package of engravings from Japan.

To Mrs. (Mary Jane Rice) Malcolm Leland our gratitude for choosing Immaculate Heart College to receive the MEMORIAL OFFERING for our beloved "MMV ZUMBRUCK, Art Director of American Crayon Company, until her recent death.

Many Thanksgivings to Mr. Robert Boyle, President of Pacific Shows, Inc., and to Mr. and Mrs. Gordon Pascal and all other staff members for making us feel so welcome at the 7th Annual Decorators & Antique Show (See Bulletin I).

Louisa KENNEDY '51 and Madeline Haase FOCKENS '52 show up again for the FIFTH consecutive time in the California Water Color Society's Annual Exhibit - now showing at the Los Angeles County Museum.

by Rev. Vincent Martin, O.S.B., St. Andrew's Priory,
Valyermo, California.

The word C E L E B R A T I O N has its equivalent in every language. It connotes a basic idea which corresponds to a deep urge of human nature. Nevertheless, as the key words in any human language, it is extremely difficult to define clearly. It evokes many different aspects, but for the purpose of a fundamental analysis it may be sufficient to focus our attention on two which are essential to any kind of C E L E B R A T I O N: the social and the affective aspects.

Quite often C E L E B R A T I O N has a very important ritualistic aspect, but this ritualistic aspect is intended to express in a stable form the communal and the festive sense of any C E L E B R A T I O N. C E L E B R A T I O N is also often connected with natural processes or historical events. But the analysis of the concept can be abstracted from the particular content of different kinds of C E L E B R A T I O N.

It is true that we can celebrate alone a feast or anniversary or any other joyful event, but this would be a real C E L E B R A T I O N only when circumstances would make it impossible for another person to share our happiness. C E L E B R A T I O N is bringing to the fore the social nature of man, the fact that not only we are receiving so much from the communities to which we belong, but also that we cannot express ourselves adequately except in communion with other persons. From a Christian point of view our union with God is always effected as a living member of the Mystical Body of Christ. Any C E L E B R A T I O N makes more real and more actual this quality of membership, and consequently we can affirm that the way we will celebrate a feast or an event will depend on the kind of community which is concretely existing.

We then come face to face with the problem of the loneliness of the modern man. Four centuries of individualism have increasingly sharpened his independence and his self consciousness. More and more he has become a self-reliant if not a self-made man, but he has built around himself a thick wall of privacy which he is not very willing to tear down in order to enter into true communion with his neighbors or other men. Often it happens at a very superficial level, the level of the smile and the back-slapping, or at an unconscious level in the phenomena of mass hysteria, which are so common in our days. The true communion at the conscious level, in which a human being without losing his self respect is willing to share with others his deepest joys, is not too common in our days.

By Rev. Vincent Martin, O.S.B., St. Andrew's Priory,
Vallejo, California.

The word C E L E B R A T I O N has its equivalent in every language. It connotes a basic idea which corresponds to a deep urge of human nature. Nevertheless, as the key words in any human language, it is extremely difficult to define clearly. It evokes many different aspects, but for the purpose of a fundamental analysis it may be sufficient to focus our attention on two which are essential to any kind of C E L E B R A T I O N: the social and the affective aspects.

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It is true that we can celebrate alone a feast or anniversary or any other joyful event, but this would be a real C E L E B R A T I O N only when circumstances would make it impossible for another person to share our happiness. C E L E B R A T I O N is binding to the force of social nature of man, the fact that not only we are receiving so much from the communities to which we belong, but also that we cannot express ourselves adequately except in communion with other persons. From a Christian point of view our union with God is always effected as a living member of the Mystical Body of Christ. Any C E L E B R A T I O N makes a more real and more actual this quality of membership, and consequently we can affirm that the way we will celebrate a feast or an event will depend on the kind of community which is concretely existing.

We then come face to face with the problem of the loneliness of the modern man. Four centuries of individualism have increasingly shattered his independence and his self-consciousness. More and more he has become a self-reliant, if not a self-made man, but he has built around himself a thick wall of privacy which he is not very willing to tear down in order to enter into true communion with his neighbors or other men. Often it happens as a very superficial level, the level of the smile and the back-slap, or at an unconscious level in the phenomenon of mass hysteria, which are so common in our days. The true communion at the conscious level, in which a human being without losing his self-respect is willing to share with others his deepest joys, is not too common in our days.

The problem of bringing the people into the true spirit of C E L E B R A T I O N is clearly connected with the problem of re-establishing a true sense of community in the midst of our mechanized age.

The affective aspect of C E L E B R A T I O N seems easier to deal with. The concept conveys the idea of joy, happiness, laughter, or more prosaically, having a good time. A Christian would never be satisfied by any kind of C E L E B R A T I O N which would not preserve the sense of reverence for the sacred which ought to be connatural to the children of God. But the quality of the joy expressed may be a more useful criterion to test the genuineness of a Christian C E L E B R A T I O N. Very often all that is expressed is a purely natural joy, the joy present in any event or happening which is fulfilling our nature, and which is specially present in the creative work of man. But the joy of a Christian, though it is welcoming the goodness of nature, goes far above it. It is an immediate participation in the joy of Easter, in the complete victory of Christ over sin and death. It is the assurance that what is the dearest to our heart is not going into nothingness, but is passing into everlasting life. It makes already present the world to come, and only in this victory of Christ which will be achieved by His second coming, can the longings of man find their true peace and happiness.

It seems that there is a rather easy way to test the value of a particular form of C E L E B R A T I O N. It is to study its effects on the following morning. If a person would awaken with a feeling of emptiness and tiredness and a kind of painful return to the dullness of everyday routine, the C E L E B R A T I O N would have implied some essential falsity which would have hindered rather than truly expressed the nature of man. It is by rebuilding a true sense of community, by making these true communities share fully in the joy of Easter, that we will be able to achieve the kind of C E L E B R A T I O N which conforms to the dignity of man restored in Christ.

* * * * *

ART IS TO ENJOY - Sister Marie Rosaire, C.S.C., of St. Mary's College, Notre Dame, Indiana, reminds us of Ruth Kraus' book of young children's definitions. Which reminds us of Mary Jane Casey '56, now an instructor in Sister Esther's Art Department at St. Mary-of-the-Woods. She wrote some definitions when she was a student here. Among them was the classic: "DR. SCHARDT IS TO LOVE". And now as Christmas eve draws near, we prepare to CELEBRATE the anniversary of his beautiful death. His beloved "Pieta" is his memorial. It is the gift of the members of the Adult Education Art Classes who, under Mid Burnett's and Helen Nelson's leadership, worked out the ways and means.

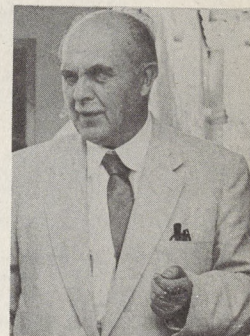
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which conforms to the dignity of man restored in Christ.

ART IS TO ENJOY - Sister Marie Rosemary, O.S.B., of St. Mary's College,
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She wrote some definitions when she was a student here. Among them
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His beloved "Idea" is the memorial. It is the gift of the
members of the Adult Education Art Classes who, under Miss Bonnett's and
Helen Nelson's leadership, worked out the ways and means.

The Adult Students raised the money to pay for Dr. Schardt's memorial,
a PIETA from the 15th century.



DR. ALOIS J. SCHARDT, beloved member of our faculty.

His sudden death last Christmas Eve deprived us of his Saintly guidance. - he used to tell us that we prayed like magicians - he used to say to pray only that the WILL OF GOD be done in all things. But he is up there now and we wonder if he probably sees that this whole world depends for its every breath on MIRACLES.

So we continue to pray for MIRACLES.
Everything that GOD
does is to be WONDERED at.

ALEXANDER Girard takes the grand tour
of the Art Department at IMMACULATE HEART



The CALDER Exhibit which we took our
Summer Session Students to visit left us PUZZLED.
We could not figure out which one we wanted MOST.
At last we decided on THIRTY-TWO DISCS (upper left).
BUT it cost sixteen hundred dollars (\$50 per disc
with the wire thrown in)
so we just TOOK a photograph of it.



Mr. JOSE DRUDIS, President of the Drudis Foundation presented Betty Henderson '58 with a 500 dollar scholarship. Many HAPPY THANKSGIVINGS TO OUR DEAR JOSE (Sister THECLA, President of Immaculate Heart College BEAMS (EVERYONE BEAMS each time a new pledge comes in - the way to figure how much is write down the amount you can spare RIGHT NOW. Multiply it by 60 months. This gives you the amount you can pledge over a five year period).

MR. OTTO SPAETH, a prime mover in the
sponsorship of RELIGIOUS ART OF OUR TIMES discusses the
problems involved with Sister Magdalen Mary, I.H.M.
at THE CONTEMPORARIES GALLERY in New York City.
We HOPE to see him there again on December SEVENTEENTH.



PHYLLIS NOVINS, whom we borrowed from ART CENTER

for a Summer Session, continues to be an active, we
mean ACTIVE I.C.

Did you know that she won a \$300 commission
from Mademoiselle Magazine on a drawing she
submitted last Spring when she was still
a SENIOR in high school?

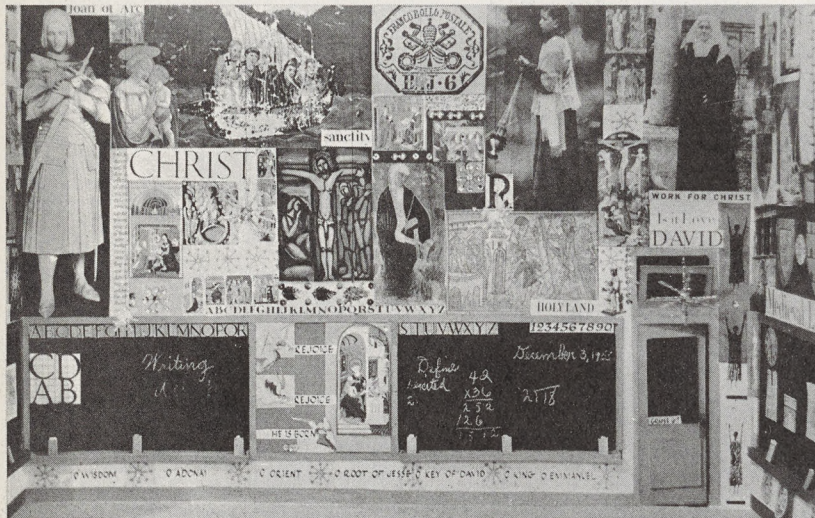
MARGARET Lowengrund and Sister Mary CORITA
can't help it. It was funny.
Margaret directs THE CONTEMPORARIES in NEW YORK CITY.
We will meet you there DECEMBER 17th at the OPENING.





Sister Mary CORITA confers with the HOBART BURNETT family concerning the latest of the wall projects,

stemming from the efforts of Immaculate Heart Art Department, to return ART to the people. Mr. Burnett teaches English at Los Angeles City Colleges. Mrs. Burnett, among other things is an I.C. of the longest standing. Their children Nan and Bart (not pictured here - those are neighbors who also shared in the richness-making and richness-giving of the WALL.) are high school students who have an intensive share in each change of the Wall (This is the fourth - the first is to the right and shows the Art Majors on a visit to the Burnett home) SUNSET MAGAZINE, DECEMBER 1956, will show the BURNETT WALL in greater detail.

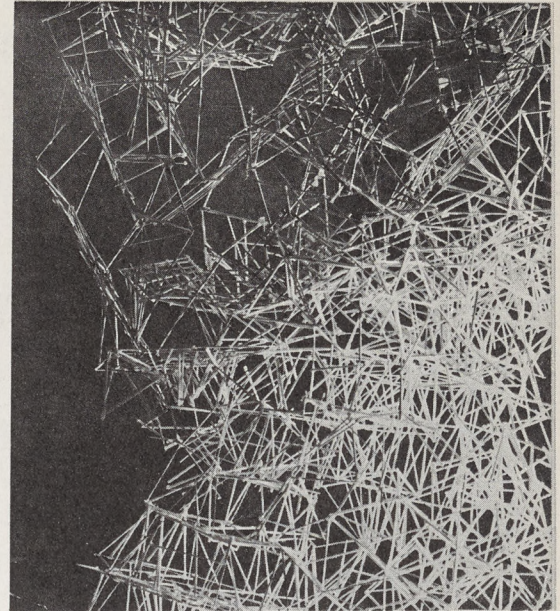


Are you one of those FORTUNATE Teachers who have a tall ceiling classroom? The DECORATION of a classroom or a home should be the result of the rich vitality of shared experiences. It should NOT be IMPOSED, borrowed from some catalog of appropriate (?) decor?)

This photograph shows a small scale model of what Sister CATHERINE GRACE, I.H.M. thinks a classroom would look like if the teacher and students shared each problem in history or daily-living with serious enjoyment. This was an assignment in Sister Mary Corita's class "Lettering and Layout for the Classroom Teacher and Librarian" (Saturdays only).



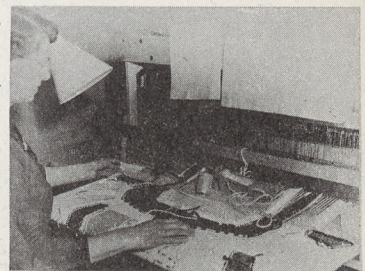
The OBERG GIRLS make Christmas Gift COOKIES with the rolling pin carved by every member of the family. These cookies really come with LOVE from the WHOLE FAMILY.



Tooth pick construction (willhold glue) by Third grade students of Sister Mary Agnes I.H.M. Each student made a small construction and four of the eight year olds stayed AFTER SCHOOL and put it together to make one large structure. (Immaculate Heart Development Program may have to resort to this method of building - Have you made your pledge?)



Mrs. A. Daniels
who together
with her hus-
band rates
high in the
IC



A School Office may be so busy impressing that it does not need to worry about looking impressive



Sister Stephanie's office
Our Lady Queen of the Angels

AL. KAELEN Cartoonist and Chairman of Art at WWW pledged to the Immaculate Heart Development Fund. He is seeing to it that SON KAELEN will understand ART so that I.H.C. girls will have SYMPATHETIC DATES in the future (Did you know that SOMETIMES the boys RIDICULE what the girls are doing in Art Classes?) Which puts the girls in a difficult position: Girls cannot afford to win arguments with boys - Did you know about our good percentage: 99 3/4% I.H.C. girls married within a year after graduation - This has its advantages but now you can see WHY novitiates are so short of Religious Vocations.)



TWENTY ONE BIG BROWN ENVELOPES containing hundreds of ideas for the use of the TWENTY ONE GIANT EAMES CARDS were loaned to SOMEONE SOMETIME AGO - If that someone is still on our mailing list (you don't deserve to be) WILL SHE PLEASE RETURN THEM, Unfortunately we don't remember to whom we loaned them - but surely someone must know .

please

N.A.E.A.***N.A.E.A.*****N.A.E.A.*****N.A.E.A.*****N.A.

CELEBRATION enrichments from PAULI TOLMAN, Supervisor of Elementary Art Education in the Los Angeles City Schools, poured in on us one day while we were away: pounds and pounds of beads of all sizes and colors used by the movie studios for reflecting lights. The beads don't have holes in them which shows they were made for highly irregular people. Thank you Pauli for every little bead and many other little things. The Commercial exhibits at the STATLER HOTEL next April 16-19 will be sparkling, thanks to you, PAULI.

P.S. Guess who GETS to do the commercial exhibits for N.A.E.A. and guess how nervous the exhibitors are about it.

MAIL TO: MRS. EVANGELINE HEISIG
450 NORTH GRAND
LOS ANGELES 12, CALIFORNIA

I will appreciate receiving early information concerning the workshops, seminars, and tours planned for the NATIONAL ART EDUCATION ASSOCIATION CONFERENCE at the Hotel Statler April 16-19, 1957. I understand that the groups are limited and that pre-registration is the best way to secure a place in any of these groups.

Signed: (please print) _____

Address: _____

From the ART DEPARTMENT OF
IMMACULATE HEART COLLEGE
LOS ANGELES

a cordial welcome to the National Art Education Conference at the
Hotel Statler, April 16 - 19, 1957

and if you have time

money

curiosity

AND the COURAGE to let it lead you to "stay over" for an informal,
Highly Irregular, most un-CONVENTional, completely disorganized
Easter Monday and Easter Tuesday - all day, most of the night,
meals-of-a-sort included, at the ART DEPARTMENT of Immaculate
Heart College, please let us know.

Morning Sessions:

Group discussions - each
group limited to 15 members -
two morning sessions in the
SAME group. Problems stemming
from the HUMAN NEED FOR
C E L E B R A T I O N.

Early afternoon sessions:

Complete step by step
demonstrations arranged so
that everyone can visit all
demonstrations in the making
of - O-Mosaics
O-Serigraphs
O-Papier Mache
O-Press Mold Medallions

Late Afternoon:

A WONDERfull surprise

Early Evening:

Color slides and movies

Late Evening:

A WONDERfull surprise

Registration will be limited to those hardy souls who want to go the whole way - no part-time attenders wanted - full time only. Registration Fee for the two-day session, including six meals, is twenty dollars. All six meals on campus, but NO beds -

(Have you done your part for the Immaculate Heart Building Fund?)

The first HANDFUL of Sisters to write in can have rooms for Monday and Tuesday night ONLY - please DO NOT ask for rooms earlier than Monday night or for later than Tuesday night. Plenty of hotels nearby for non-sisters.

If you are an artist we want you
If you are a non-artist we want you
If you are a Catholic we want you
If you are a non-Catholic we want you

MAIL TO MRS. PAUL M. LAPORTE, CHAIRMAN
Reservations Committee for Easter Monday-Tuesday,
Art Department, Immaculate Heart College
5515 Franklin Avenue,
Los Angeles 28, California.

E I T H E R It is possible that I will be a member of the Easter Monday - Tuesday Celebration at Immaculate Heart College Art Department. I will send my reservation in as soon as I know for certain.

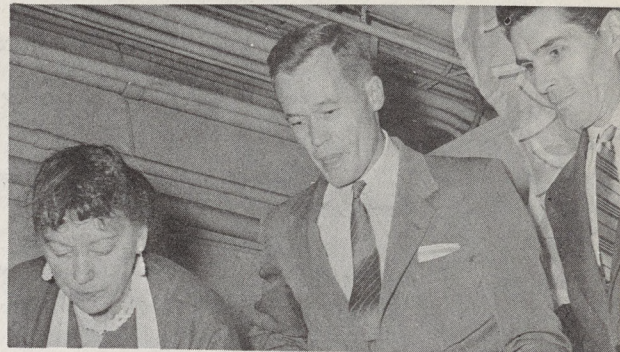
Signed _____
(Please print)
Address _____

O R Enclosed please find twenty dollars to reserve a place for me in the Easter Monday - Tuesday C E L E B R A T - I O N at Immaculate Heart College Art Department.

Signed _____
(Please print)
Address _____



NINA VA INGLE stayed up all night to finish her mosaic for the 1955 Christmas Exhibit at the San Diego Gallery of Fine Arts BUT Director WARREN BEACH and assistant CARL SKINNER arrived to pick up the show a little early.



Thanks

to

LEONARD BASKIN



Abundant Bird



Mrs. Paul Laporte
a special I.C.

Marguerite Ecker, from the Adult Education Program uses newspaper for a painting apron. (Have you made your sacrifice for the Immaculate Heart Development Fund?) Marguerite is one of the I.C. (Inner Circle) members who are the indispensable right hands in every Art Department activity.



LAST PAGE
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NAEA
1957

NAEA
1957



ESTHER LEWIS, I.C., twice a week leaves the Art Department with a CARFULL of jobs saved up for her with much gratitude. Esther finds time to take art classes, have serigraphs accepted in the State Fair and the Youngstown Ohio COLLEGE PRINTS OF 1956 - which by the way will be showing at I.H.C. in January.



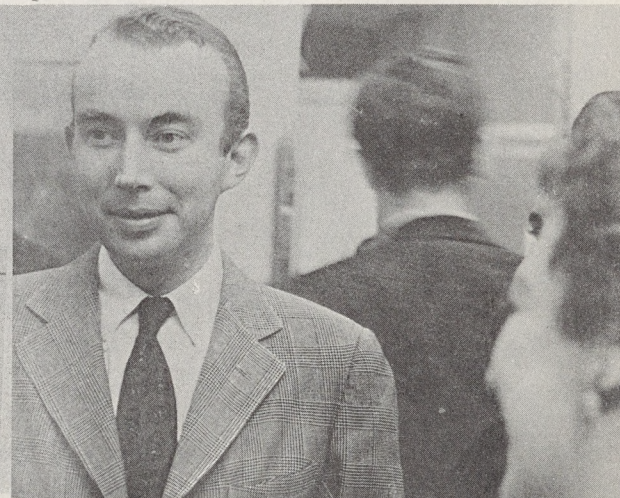
Jules LANGSNER

I.C.

Art News critic

on his first visit to IHC in 1951 He says he knew us when - and we take THANKSGIVING TIME to thank him for helping us out of you know what.

NAEA
1957



William Lieberman, Curator of Prints, Museum of Modern Art, smiles at the exhibit of Immaculate Heart Serigraphs at the opening of their first New York show in THE CONTEMPORARIES GALLERY December 1954. Sister Mary Corita will be one of a group of artists showing prints there DECEMBER 1956. Sister will be present for the OPENING DECEMBER 17.



D.

Theme: celebration
as a human need



Three from the Class of '51.

The photographs below are reminders to the Old Girls of carefree days of HAPPY MEMORY. Alma Mater needs your personal, moral and financial support (Every Tuesday Evening at the convent there is a Develop Meeting. Have you been to one?)



Sister MONICA JULIE, S.N.D.,
from San Jose helps to bring
the 1956 Summer Session
to a close by doing her
share on the pipes.
(Are you saving jewels,
and buttons, and keys,
and etc. for us?)
Don't worry about this
being a wasted effort -
Plans are underway
for removing the pipes
to the new building.
(Have you mailed in your
pledge for the
Immaculate Heart
Development Fund?)



don't hide
under a bushel

(use it!)

OO



Sister Mary CORITA was GUEST SPEAKER for Sister MARIA MARGA RITA's art class at the novitiate of the SISTERS OF SAINT JOSEPH OF ORANGE. One of the SACRIFICES that a young woman makes when she enters the convent is that she only gets to wear a WHITE VEIL for a year. (what SACRIFICE are you making for the Immaculate Heart Development Fund?)

How to Make
Yourself Unforgettable

Help!
our
stamp
needs



SMART YOU
← unused ones please

PAUL TUCKER and Sister GABRIEL MARY, S.L. Summer Session 1956 work on the pipes also. Sister is now teaching in Saint Louis, Missouri. Her Serigraph was in the LIBRARY OF CONGRESS 1956 ANNUAL PRINT EXHIBIT.

ELAINE CARLI Galantuomini
and CLAUDIA CARLI Stanley



were CO-PLANNERS and CO-WORKERS with Sister Mary CORITA
for the 1956 Summer Session Workshop for Teachers, ART and OTHERWISE.

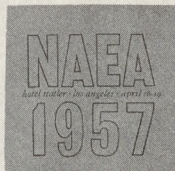
Sign up early for 1957. Limited attendance.

NO. 2

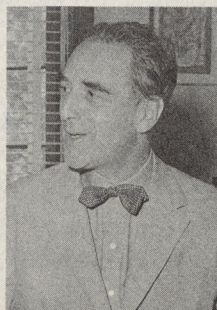
WHAT'S AN OCCASION?



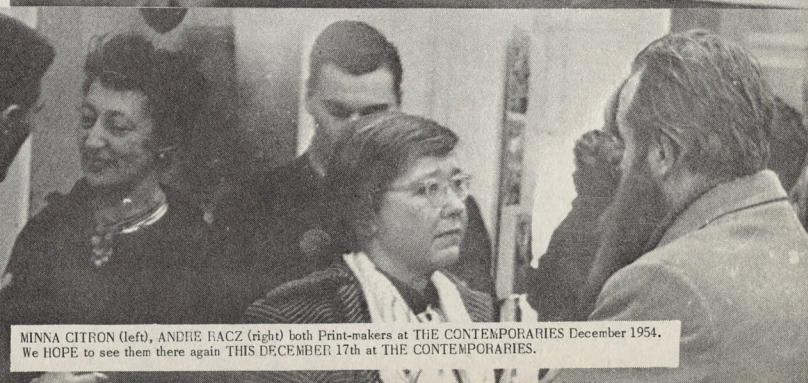
OO



sh!
WELCOME Mozart's cradle
stood here



DR. PAUL M. LAPORTE, Professor of Art History at Immaculate Heart gives an assembly lecture as preliminary WARM UP for the Integration Day SPONSORED by the SCIENCE DEPARTMENT. What connection does Art have with Science? WE KNOW BECAUSE WE ARE INTEGRATED (are YOU? - then you know what your connection with the Immaculate Heart Development Fund IS - Please don't be DISCONNECTED - WE NEED YOU)



MINNA CITRON (left), ANDRE RACZ (right) both Print-makers at THE CONTEMPORARIES December 1954. We HOPE to see them there again THIS DECEMBER 17th at THE CONTEMPORARIES.

CELEBRATING any holiday -
the birthday of a parent
or Thanksgiving, the Fourth of July or Christmas:
we commemorate the recurrence of an important event, we give thanks
by presenting the past,
carrying it into the future,
making it last.

IT is one thing if an event is simply recorded mentally, another if
it is celebrated. If the event is to be important, if there is value
to be attached to it, it must be felt and not only
intellectually recorded.

IF the recurrence of an event is to be valued,
to be felt as important, it must be celebrated.
It is the C E L E B R A T I O N which expresses
the importance, the value, the feeling attached to it.

CELEBRATION is an expression is a form of art is a form of
worship. If we should loose the ability to C E L E B R A T E we
should fall back to the state of the beast:
only human beings can express the importance and
value of an event past, extricate values from
the past giving them presence and lastingness through art.

Untoward art for art's sake - instead of art as a means of worship, art
for C E L E B R A T I O N ' S sake, is the consequence of
the decay of our ability to C E L E B R A T E. Art
and C E L E B R A T I O N must not be mere trimmings, activities
at the fringe of our existence: Art is the means of
C E L E B R A T I O N. C E L E B R A T I O N is the means for
the emergence of a humanity more intense and more
elevated.

DR. PAUL LAPORTE, Professor of Art History at Immaculate Heart College

Just got word that Marian Bellinger '56 won 2nd prize at the Santa Clara County Fair on an oil painting that we let her take with her when she had to move from Los Angeles. (Her husband is becoming a DOCTOR the STANFORD way), and Marion is represented in most of the Immaculate Heart Travelling Shows. Only the very prolific get to take a painting with them. If it is good it tours - if it is bad, we bury it. We have to admit that this "good or bad" decision is highly controversial.

NOTE the following quote from a letter to our Mother General about us:

"Please erase my name from your list of auxiliaries (N.B. on looking up her name we found she had been receiving the auxiliary's bulletins free). I do not support blasphemy, no matter by what other names it is labeled. Sincerely yours for a rising out of the darkness of the present epoch which is given over to the cult of ugliness - - - - -"

But there is always a glimmer in the darkness. From Dr. Kenneth Winebrenner, Editor of SCHOOL ARTS comes: "- - - - your efforts are winning the respect of many who are of a different religious persuasion. The dynamic and contemporary feeling in your work and those of your students cannot escape the public, and I believe helps associate these qualities with a faith that is too often considered something of the past, for the past."

And THANKS TO YOU for the generous space you gave Immaculate Heart in the November issue, Dr. Winebrenner.

* * * * *

The November, 1956 issue of EDUCATION carries an article by Sister Magdalen Mary. She had titled it "A PLEA for LESS ART EDUCATION". The Editor evidently thought this highly irregular, because it is now entitled "ART EDUCATION AND THE ORDER OF THINGS" - - Sounds right fancy to us - - might even read it.

* * * * *

Sister Mary Corita has not yet recovered from the shock of opening the announcement from the Achenbach Foundation at the Palace of the Legion of Honor in San Francisco and reading the title of their present print show "From SHONGAUER to SISTER MARY CORITA" - - That's all right Mrs. DON FLANNERY, she is easier to handle in this dazed state.

* * * * *

Just got word that Martin Bellinger '55 won 2nd prize at the Santa Clara County Fair on an oil painting that we let her take with her when she had to move from Los Angeles. (Her husband is becoming a NOOCH the BLINDING way), and Martin is represented in most of the Massachusetts Heart Traveling Shows. Only this very prolific got to take a painting with them. If it is good in form - it is in fact, we buy it. I have to admit that this "good or bad" decision is highly contro- versial.

NOTE the following quote from a letter to our Mother General about us:

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And THANKS TO YOU for the generous space you gave Massachusetts Heart in the November issue, Dr. Chamberlain.

The November, 1955 issue of EDUCATION carries an article by Sister Margaret Mary. She has titled it "A FIRM FOR LIES AND EDUCATION". The Editor evidently thought this highly irregular, because it is now entitled "LIES AND EDUCATION AND THE ORDER OF THINGS" - - - - - sounds right fancy to us - - - - - right even read it.

Sister Mary Corilla has not yet recovered from the shock of opening the announcement from the American Association at the end of the Legion of Honor in San Francisco regarding the rights of their present point show Mrs. SHUMAKER to SISTER MARY CORILLA - - - - - that's all right Mrs. SHUMAKER, and its sister is found in the same state.

SCHOOL ARTS

THE ART EDUCATION MAGAZINE

EDITOR

NOVEMBER 1956

D. KENNETH WINEBRENNER • 400 WOODLAND DRIVE • BUFFALO 23, NEW YORK

aujourd'hui

L'avant-garde dans la création plastique

revue bimestrielle

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téléphone Molitor 61-80

C C P Paris 1519-97

DECEMBER 1956

DECEMBER Sunset

56

THE MAGAZINE OF WESTERN LIVING

EDUCATION

A MONTHLY MAGAZINE

DEVOTED TO THE SCIENCE, ART, PHILOSOPHY AND
LITERATURE OF EDUCATION



EDITORIALE DOMUS

SOCIETÀ PER AZIONI FONDATA NEL 1927

MILANO - VIA MONTE DI PIETÀ, 15 - TEL. 870.741-2-3-4

NOVEMBER 1955

DECEMBER 1955

L. E. D. A. LAS EDICIONES DE ARTE

RIERA SAN MIGUEL 37 - TELEFONO 28-42-24 - BARCELONA (ESPAÑA)

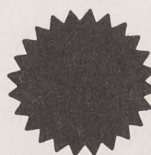
MAY 1956



SEPTEMBER 1956 • 50c

Ceramics

MONTHLY



THESE ISSUES have illustrated
articles or chapters (L.E.D.A.
published a BOOK) on the ART
department of Immaculate
Heart College.

Our last Irregular announced
that House and Garden would
have our mosaics in COLOR.
This is NOT so. SORRY



These are some of the OLD GIRLS of that year 1947 when we moved into the lower patios and adjoining boiler room. Their children will be ART MAJORS in the NEW BUILDING. Will all the "old girls" keep reminding each other of the Tuesday evening DEVELOPMENT meetings? We need you ALL OF YOU (Have you done your best for the Immaculate Heart Development Fund?)



A suggestion for inexpensive but LOV ABLE Christmas gifts. This will be a big help for those budgets which have already made SACRIFICIAL pledges to the Immaculate Heart Development Fund. This is a photograph of the wedding GIFT which Patricia Martell gave to Rosalia Aguado Abottiz, both of the Class of 1956. Each orange is wrapped differently.

WITH CARE



This is a THANKSGIVING note to Charles I C and Ray ic EAMES for their generous hospitality and for the PROVIDENTIAL eye they keep on us at Immaculate HEART.



DO NOT CRUSH

FRAGILE-LIQUID



Sister CORITA'S class is drawing with sticks. (Have you done your best for the Immaculate Heart Development Fund?) Father JOEL came to I.H.C. last summer in response to the Holy Father's desire that art be introduced more seriously into SEMINARIES. He is in charge of one. So he came to find out what ART is. HE DID.

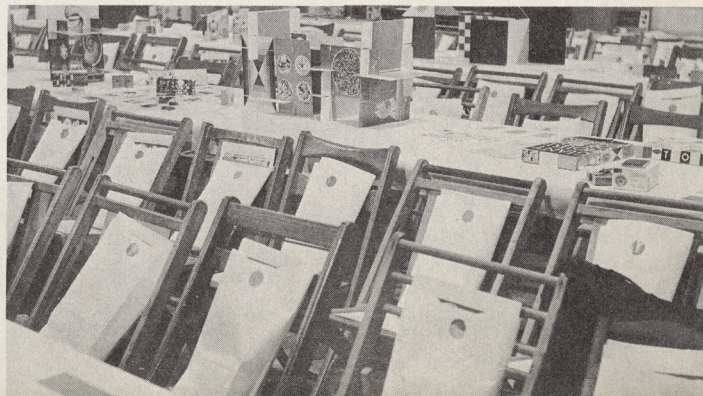


THIS IS THANKSGIVING time and we would like to go on record that we CANNOT get along WITHOUT Mrs. Helen NELSON ic (front) who has no free time to give us because it already belongs to Immaculate Heart.



AND TO AUDREY Henderson ic, our special thanks for MANY and MUCH, including all the typing in this Bulletin. This shows her cleaning up after making a run on her serigraph.

NOTE the Charles EAMES CARDS on the tables. This is the way the old school hall looked at Good Counsel Parish when Sister Corita finished arranging it for an Elementary School Teachers ART INSTITUTE. The bags, gift of STATIONERS CORPORATION contained other gifts from many of the art & school supply companies for each teacher who came.



MR. JOSEPH FEEHAN, English Department
Immaculate Heart College

suspect

that many of my contemporaries share with me a kind of uneasiness when we read of Christ washing the feet of his Disciples. I suspect we shiver a bit at the prospect of washing any adult's feet but our own -- and surely it is not likely in our day that we wash the feet of our newly dead. Now I am far from desiring to launch a foot-washing campaign, but I think this squeamishness in us betrays a dulling of a habit of mind old in Christianity and honored in it. This is the habit of the symbolic and the allegorical. This is the habit which refers -- which sees in double exposure, so that the vision of the here and now is shadowed always by the eternal.

Gabriel Marcel has written that it is our weakness that our souls do not inform our exterior behaviour, and in so writing he puts us at the heart of our problem. Modern living sets a premium on haste, and demands that we act a role -- that we be a salesman or dentist, a mailman or a clerk. Thus society blurs the sense of the individual as a creature who images the eternal; it dims the light of the soul as it seeks to shine through our external acts, as it tries to penetrate our function and our haste.

IN A SENSE we are most ourselves in a kind of ceremonious solitude such as is stressed in Anne Morrow Lindbergh's best-selling Gift from the Sea. One learns to live with oneself with reverence. The root of ceremony is in this reverence for the self. C E L E B R A - T I O N is the extension of this reverence to all other selves and, as Jacques Maritain said of art, it is more necessary to life than bread.

CELEBRATION is not simply parade and costume, though it may use these things -- as when the Holy Father, blessing us in his love, is borne above us through the crowd. C E L E B R A T I O N is the simple but profound difference between a meal with Grace formally said and a meal without it. It is the difference between a greeting given to one known only by function -- which is what the modern wife has tended to become -- and a greeting given in full reverence to a being whose worth is radiant to us as our own. C E L E B R A T I O N returns to life that sense of mutual respect and awe which is a central note in the exchange between the Angel and Mary at the Annunciation. C E L E B R A T I O N retrieves from our lives of haste, distraction and divided aims the consciousness of man's dignity and the radiance of eternal life at the heart of his being.

When we recover this sense of man's worth, of the celestial, symbolized in the terrestrial, and allegorized in its acts -- when we recover this, ceremony will invade and beautify our relationships. Thus the offering of refreshment to our visitors will be not a mere response to convention but an act with a dignity all its own. Conversation will recover the long-lost habit of unfailing courtesy. The half-embarrassment and lack of whole-heartedness which mark attempts at formality in our age will disappear. We will bury our dead, honor our graduates, toast the newly-weds, mark our birthdays, saint's days and holy days with a conscious and joyous formality. We will have found again the worth of these things, having found again the worth of man.

PLEASE REGARD this Bulletin as the answer to the many unanswered letters that continue to fill the "TO-BE-ANSWERED-IMMEDIATELY" box. Among the questions repeatedly asked are:

WHERE DO YOU FIND THE CHARLES EAMES FILMS?

Coast Visual, Mr. Paul Cox, 5620 Hollywood Blvd., Los Angeles, rents for \$4 or sells for \$100 each of the following: HOUSE, BAROQUE, and INDIA. It rents for \$8 and sells for \$200 A COMMUNICATIONS PRIMER.

The Museum of Modern Art, 11 West 53, New York, N.Y. rents or sells (we don't know the prices) PARADE, and BLACK TOP.

N.B. We are very fond of Allen Downs' COLOR OF THE DAY, released by the University of Minnesota, Minn. There is a newer version out since we purchased ours. It's longer and we hear the sound is CONTROVERSIAL ... How Irregular !

WHAT GLUE DO YOU USE to paint the stencil ON THE SILK SCREEN
We use a formula given to us by Mrs. Alfredo Martinez:

50% LePage's Glue
40% Water
8% White Vinegar
2% Glycerine

WHERE CAN YOU BUY TESSERAE FOR MOSAICS?

— TALIA MOSAIC TILE COMPANY

— 178 Bolognese, Florence, Italy

— D. SPECHT and ASSOCIATES, Exclusive Importers
— 1552 Lucretia Ave., Los Angeles 26, California

— GRAND MOSAICS

— 8722 West Third, Los Angeles, California

— TERRY TILE, 5202 W. Washington, Los Angeles, Cal.

Bookings for the IMMACULATE HEART TRIO, Sister Mark, piano, Sister Denis, violin, Sister Anthony, cello, may be secured through

NEW ARTISTS OF AMERICA, INC. Concert Management
4719 Wallingford Street, Pittsburgh, 13, Pa.

Available for Colleges and Universities in the Fall of 1957. See article in MAGNIFICAT which accompanies the Bulletin.

* * * * *

A party was given by the I. C. Hobart Burnett family with a great number of the students from the Adult Education Program, as a Christmas Surprise for the in-a-deep-hole editorial staff -- one half the paper in this issue was paid for with this surprise

More stamp money just arrived - - - thanks to - - - Mrs. Helen Lincoln, Mr. William Beatty, Mrs. Walter Smith, Mrs. Robert Long, Mrs. A. G. McCarver, and Mrs. Jessie Martin (Thanks also, dear Miss Jessie, for all the little buttons and OTHER THINGS NOT SO LITTLE).

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these
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ALBERT

Kramer

PAINTER - MURALIST - DESIGNER



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St. Louis 3, Mo.

OLive 2-1585

FRESNO ARTS CENTER

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FRESNO 21, CALIFORNIA



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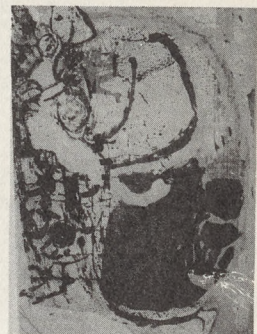
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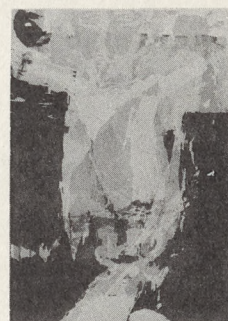
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SISTER MARY CORITA, I.H.M. (left) and students from Adult Education classes, Elaine, Barbara, Mid (front), with Sister Mary Paula, I.H.M. (a Superior who enjoys having I.H.C. art in her convent chapels - it usually disappears after she leaves).



We apologize to International Graphic Art Society for announcing very prematurely that it had accepted Sister Mary Corita's "IN THE BEGINNING" serigraph. It Did not. We should not really shoot till we see the whites of their eyes - but we are highly irregular.

The nicest things almost happen to us

Dr. Frank F. Kovaks, Ph.D., Acting Head of the Department of Philosophy
at the College of St. Scholastica, Duluth, Minnesota

CELEBRATION AS A HUMAN NEED

The ultimate root or basis of C E L E B R A -
T I O N as a human need is metaphysical.
Everything insofar as it is real, is more or
less good, or beautiful, or simply perfect.
The perfection of the thing, when recognized
by man, necessarily elicits, then, an appropriate
and due reaction in both of his rational
faculties. As to the intellect, it is respect,
or the intellect's due admission of the thing's
perfection. In the will, this reaction is
love or joy, i.e., the will's satisfaction
found in the goodness or beauty of the
thing.

The intermediate basis of C E L E B R A T I O N
is cosmological, i.e., man's composite
nature. Due to the substantial union of
his soul and body, whatever change occurs in the
human soul affects the body, too. Thus, deep
respect and joyous love do invariably
cause some involuntary bodily changes,
sometimes even considerable bodily
movements -- jumping, dancing, etc. -- as their
natural signs.

The proximate and formal basis of
C E L E B R A T I O N as a human need is
psychological, that is, man's social
nature. Due to this, man feels the
need to have his
fellowmen share his own
great experiences, pleasant or unpleasant.
Thus, when several persons experience
great respect or joyous love
for the same perfection, they may
eventually deliberately reveal them to others
in a socially organized manner - by
C E L E B R A T I O N.

CELEBRATION, in brief, is an external sign of our inner respect
or love for something perfect, natural in its
human universality, and conventional in
its socially varying differences. Or, less
philosophically and more metaphorically,
C E L E B R A T I O N is a beautiful
flower of the heart of the social man, rooted
in, and nurtured by, the transcendental goodness
and beauty of reality! .

CELEBRATION as a Human Need by Alice Curtayne, Irish author.

The average Irishman would be horrified if told that the word C E L E B R A T E might sometimes have a serious implication. To him it means gaiety; letting off steam; a chance to dine, wine and talk with old friends, an opportunity to laugh and sing songs. We never celebrate seriously in Ireland (anyhow to do so would be to commemorate, which is altogether different).

Perhaps I am allowing a special recent C E L E B R A T I O N to take control of my thoughts. A few years ago a farmer in this, largely agricultural, county, decided to sell his land and buy a smaller holding in a neighboring county. The distance between the new and the old home was no more than forty miles; by no exaggeration could one argue that the parting was tragic, or final ... Why, in cold fact it was nothing worth talking about. But the farmer, his wife and two daughters were much loved in the district they were leaving. They were hospitable, neighborly, good sports and gay. We felt that we could not allow them to move house without expressing our appreciation. We formed a hasty committee, booked an immense dance hall, and threw a party. Who were the 'We'? Goodness knows; half of us did not know one another, but we all knew the family we wanted to honor. The C E L E B R A T I O N was unanimous, spontaneous and tremendously warm-hearted. About twice more people came than were expected. The dinner was scheduled to last four hours, but it went on for the best part of eight. There were witty speeches, funny stories, songs and merriment. Everyone of the hundreds present regretted the departure of this popular family, but the sense of loss was appeased in the C E L E B R A T I O N. True, the people we were honoring could have moved from one county into the next without any C E L E B R A T I O N, but to the lively, life-loving, sociable Irish people, a C E L E B R A T I O N is not a luxury but a necessity.

Here is the story of a family C E L E B R A T I O N. During the war years, we were without a car. The law forbade its use. When at last, a considerable time after the end of the war, we found ourselves in possession of a lovely new car, we felt we had to C E L E B R A T E. It seemed very flat just to start in to use the new car as if it were nothing! The Book of Instructions given away free with the car cautioned us not to exceed thirty miles an hour for the first five hundred miles. We said we would run it in by going a long journey. So parents

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and four teenage children packed themselves into the four-seater and drove off to Our Lady's Shrine in Knock, County Mayo. The distance is about 130 miles. It rained steadily from the moment we left home until we arrived back the following day. Knock is not a lovely place: when Our Lady elected to appear to very poor people, she chose the bleakest place in all Ireland. We said our Rosaries and probably we asked Her to bless the new car, but the prayers, I must confess, were rather incidental. We were C E L E B R A T I N G. It was something we had to do.

So much for ourselves. The nation, too, goes in for C E L E B R A T - I N G. Catholic Emancipation was C E L E B R A T E D - no, not 'was'; it is still being C E L E B R A T E D. In 1829 a tiny light was lit and Daniel O'Connell's Emancipation Act brought the dark night of three hundred years to a close. At last we were free to build churches, Priests were no longer out-lawed, education was within reach of the Catholic population, religious persecution was no more. So we 'C E L E B R A T E D' in architecture! The cathedral of Armagh (seat of Primacy) is a veritable C E L E B R A T I O N in lovely bluish-white limestone; it sends up spires like fireworks.

Yes, C E L E B R A T I O N is a human need. Whether you say it in festivities, through the medium of food, wine and song; or in merry journeys and prayers; or in buildings, you give expression to a fundamental human desire that craves for an outlet.

* * * * *

You BLACK SHEEP, who don't intend to send us money for stamps, who don't intend to make a pledge etc., just remember we can't help loving you because you are highly irregular. EVERY ONE is helping us but you, and we get bored with the monotony of it all. This reminds us of the porter who was asked by the porter who was asked by the prospective tipper what was his average tip. He answered, "MY AVERAGE TIP IS ONE DOLLAR, but hardly anyone ever reaches the average."

* * * * *

MAIL TO SISTER MAGDALEN MARY, I.H.M.
CHAIRMAN OF ART, IMMACULATE HEART COLLEGE,
5515 FRANKLIN AVENUE,
LOS ANGELES 28, CALIFORNIA

Enclosed please find \$_____ donation for
the IRREGULAR BULLETIN

Name (Please print) _____

Address _____



A PROCESSION in honor of the Blessed Mother - held last May at Santa Barbara with students from Immaculate Heart College.

We give THANKS today to REV. GEORGE KRAMER who gave us our first talk on "CELEBRATION AS A HUMAN NEED" before our procession and concluded the ceremony with Benediction in the retreat chapel at Montecito.



ST. RAYMOND banner of yarn and cloth by a seventh grade student at St. Bernardine's School.



FAMILIES at HOLY TRINITY SCHOOL in Glendale California (under the direction of Sister Gabriel Marie, I.H.M.) march in procession held on All Saint's Eve. Members of the families worked together at home on the banners which were begun at school. Father Daniel Gallagher, pastor of Holy Trinity Parish blessed the banners in the Church and recited with his people the Litany of the Saints. The Services were concluded with Benediction of the Blessed Sacrament.

"The banners that mark a celebration are symbols of man's aspirations, and of his love and veneration. Banners are the overflow of joy and enthusiasm felt by the people for a cause outside and greater than themselves. Banners are not always merely egoistic identification for the groups carrying them. Banners are the outward texture of deeply experienced beliefs that somehow fulfill the purpose of votive offerings, of praiseful commemoration. Banners are the spirit of the procession; they are a willing tribute."

Theme: celebration
as a human need

DAVID banner made with burlap and felt and beads by a seventh grade student of Sister Catherine Grace, I.H.M. at St. Bernardine's School, San Bernardino, California.



ALL SAINTS PROCESSION held in St. John's Church in Baldwin Park where Father John Flack is pastor and Sister Serena, O.S.B. is the principal. The procession took place after the twelve o'clock Mass on the Sunday preceding the first. Sister Cabrini, O.S.B. was the guiding light for this project. The children dressed as the Saint of their choice.



Sister STEPHANIE, I.H.M. (center), brave Superior of Our Lady, Queen of the Angels Convent invited Sister Mary Corita to stay overnight. Purpose: To help the CONVENT-FULL of sisters to make paper mache figures for their CRECHE. They set it up in the hallway. This year they may be brave enough to move it into the Chapel.



Dr. James Reilley, Chairman of Philosophy, until this term when we lost him to DETROIT, brought his class in AESTHETICS to the Art Department for a painting experience under the guidance of Sister Magdalen Mary, I.H.M. The results sent flashes of INSECURITY through the art majors. NOTE Sister MARIAN, I.H.M., of the English Department who dropped in to LISTEN. Funds from the sale of these paintings have been marked for larger WASTE PAPER baskets in the new Art Building. (Have you done your part for the Immaculate Heart Development Fund?)



Sister Marie Damian S.S.N.D., Sister Rose Claire O.S.F., and Sister Bernard, S.P. enjoy the exhibit of their own work from last summer at I.H.C. NOTE who did not finish banners on time for the Exhibit - but they brought their bags to the exhibit and provided a GENUINE demonstration of how to make a banner in a HURRY.



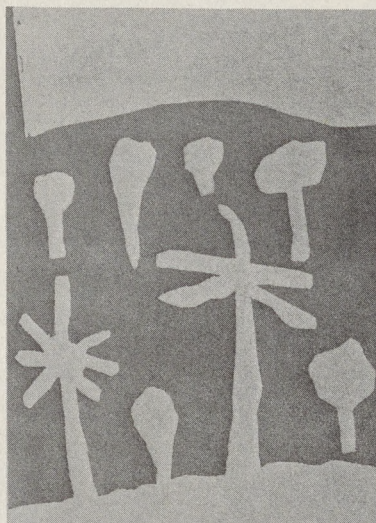
The circulating exhibit of thirty student mosaics (1500 pounds) finally got packed for its first out-of-state showing - Chicago at Fifth Army Headquarters. We send by truck and relinquish insurance rights - so when we go to jail it will be for very small amounts.



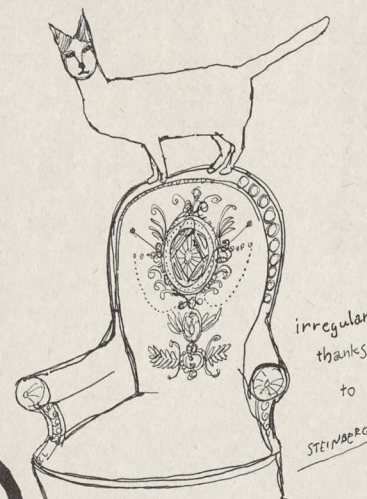
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very
important
to come to-
the National
Art
Education
Association Convention

WELCOME

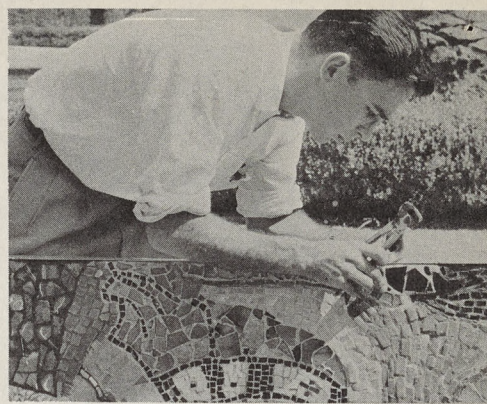
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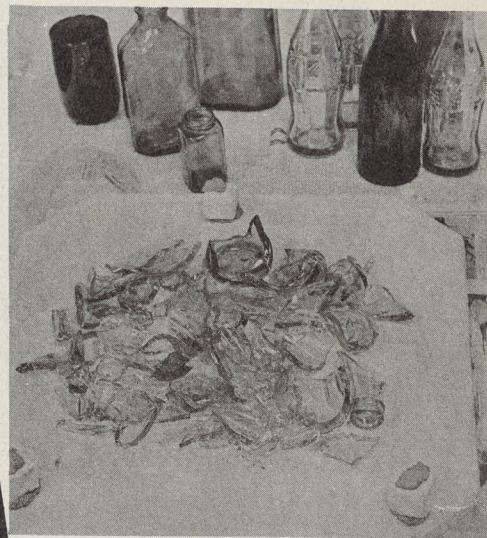
Theme: celebration
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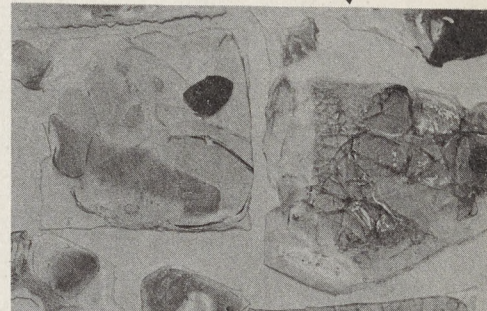
irregular
thanks
to
STEINBERG



Sears Roebuck carries aluminum strips which make good mosaic frames. Really inexpensive - and easy to use. Paul Tucker shows how.



Broken bottle glass fired on a heavily kiln - washed shelf to cone .09 or thereabouts comes out looking like THIS. Break it up for mosaic tesserae or use it to make a stained glass window by fastening it to a piece of old plate glass with Duco cement.



C.O.D. 2

The SUMMER painting classes hold evaluation periods outside as there is not enough room inside (Have you done your best for the Immaculate Heart Building Fund) In the winter we paint only in oils as the rain tends to blur the water color paintings.

GLASS
HANDLE WITH CARE



Advertising and the Liberal Arts

by JAMES F. QUINN, Vice-President, Robert Christopher Agency, Chicago
If advertisers and their agencies follow the advice of Stanley Schwartz (After hours, P.I., August 3, page 76) and seek more "specialists", we had all better run for cover. Our need is not for trained seals but for thinkers, in terms of the big picture of marketing, advertising and management.

In spoofing the liberal-arts education, Mr. Schwartz criticizes the only kind of education that fundamentally prepared people to understand people. I concede there is a place in our business for specialists in space buying, cluster samples and Nielsen reports ... but there is a far greater need for people of broad vision and depth of human understanding.

Writing in the Chicago Daily News, July 30, columnist Sydney J. Harris said, under the heading WANTED: a new kind of graduate:

"We prefer someone with a background and interest in psychology, for dealing with people is more important than dealing with things ... In short, what we are looking for is a man who has been trained to THINK in a wide frame of reference, who can COMMUNICATE with different kinds of people, and who can CREATE an over-all pattern for future progress...."

"We invite all graduates of liberal-arts colleges to consider ..."

Mr. Harris, of course, was writing a make-believe help-wanted ad. But his logic cannot be denied as it applies to the kind of people we need in the advertising business ... for where else are they to come from if not the liberal-arts college?

How can we divorce good advertising from an understanding of philosophy, history, psychology, literature, the social sciences ... from a knowledge of people? There is more motivation analysis in Shakespeare than in all the advertising textbooks ever written. And who is to say that Hemingway could not write a better headline than Filter, Flavor, Flip-Top Box?

Yes ... let's have our specialists. But, as columnist Harris concludes, the greatness conceived by our founding fathers will rest, in the long run, not on them but on the "quality of our social, our moral and our psychological thinking."

A good advertising man (or woman) can be made out of a good liberal-arts student. But it is, more often than not, difficult for an advertising major to unlearn - on the job - textbook theories on advertising that contain little of real value with respect to the basic motivations of mankind.

In this latter area, only the liberal-arts curriculum remains to provide us with intelligent advertising leadership.

Let us, therefore, not suggest a bill of divorcement between advertising and the liberal arts.

Reprinted from Printers' Ink, October 12, 1956. Copyright 1956 by Printers' Ink Publishing Co., Inc., 205 East 42nd Street, New York 17, N.Y.

KAY KAUZLARICH

WROTE THIS ALLEGORY

In a land of green blue and black shine, where the light was light and night became just nothing, there were creatures. And they were sleek, bodies smooth and crackled sounding who went about their business by day and rested at night as was the custom of the creatures who came before them. The creatures had no name, since they felt no need to name themselves. And they knew certain things--about certain things.

They understood the place
in which they lived
as well as they were able.

They saw minute pieces of gravel loom up before them as immense boulders. The blades of grass became grotesque shafts of slick green. The creatures were dwarfed by a density of objects.

They understood also
they were not the only inhabitants
of the place.

By their process of communication they told each other of the forms of life that sometimes crept by doing their own work. But there was one life form that did not creep beneath them. It was about this that the creatures communicated most vigorously. And they, although they did not feel a need to name themselves,

called the non-creeping form Man.

To them he was most wonder full, because of the different things he did and the number of places in which he appeared. And as they became more aware of this wonder fullness they felt a need to show the greatness of Man. So there was a grand announcement that each creature should create his conception of Man. This could be done by any means known to them. Each in turn set about to make an image of Man which would show Man most perfectly. They worked for a period of time--if it could be called time. For it was measured by listening to the heart beats

of the earth. At the end of the allotted time a place was set in the center of their dwelling which was smooth sandy where each of the creations of Man could be seen. As the day came, first grey then crimson, then lemon light was cast upon the works. And all the creatures went to see the final products all grouped together for they were most anxious to see the representations of Man. And they went in pairs past each of the things. Each was labeled, "Man," but no two things were the same. One painting showed just a mass of black hair. Another showed the cavernous pits of skin. A piece of sculpture showed Man's fingernail. They did not understand why each of the pieces should be so different—for to each of them who had created this was how Man looked—therefore all of the pieces should have somewhat the same form. And they went about asking each other, "Why does yours look as it does?" And each in turn said, "But this is all I saw."

But when they saw all the confusion they turned to the wisest of the creatures for an explanation. He told them,

"I am the wisest, but not because I know,

but because I have been given the gift to see more than
any of you.

And I can tell you this,

Man is indeed what you have shown him to be,

but each of you has seen only a part of him.

Man is many things and yet one thing:

None of you has succeeded in showing all of man.

If you wish to do this you must seek Man and see if you

can capture his wonders in one work."

And the creatures wished to do this very much since they felt need to glorify him. And they went about seeking and searching—and they are searching to this day.

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From Margart Lowengrund, Director of THE CONTEMPORARIES GALLERY,
New York City:

"..... The above date is written in color because this is a very happy occasion for me and The Contemporaries. It is the only way one can celebrate on a typewriter!"
and this December 17th, 4 to 7 p.m., Sister Mary Corita, I.H.M. will be present in THE CONTEMPORARIES' new gallery (992 Madison Avenue at 77th) at a reception in her honor. Her retrospective one-nun show which will have opened on December 10th, will be the occasion of the C E L E B R A - T I O N. Sister cannot be present on the 10th as she is scheduled to speak at her one-nun show in the Cincinnati Museum on December 11th at 8 p.m. Two other one-nun shows by Sister Mary Corita are opening in December, one in the Munson-William Proctor Institute, Utica, N.Y., the other in Canada.

* * * * *

From Sister SARAH, S.C.M.M. "... today is Spring in Fox Chase (Pennsylvania). The orchard outside my window is fragrant, the ground purple with enormous violets, mother ducks and their families are paddling in great glee about our little lake. The air is just right. How is your smog?"

* * * * *

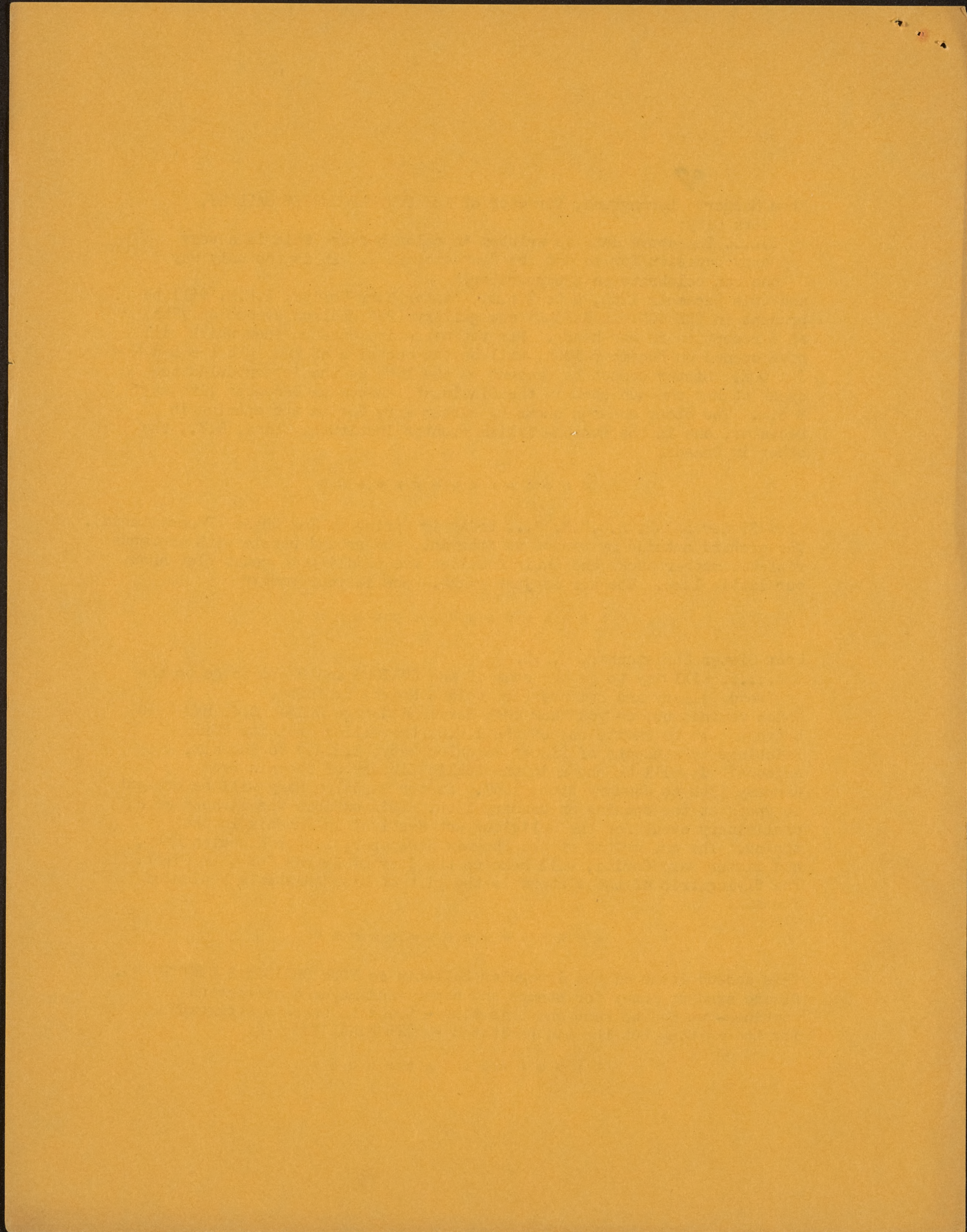
From Sister Christopher, O.S.B.

"..... will try to gather some of the CURIOUS and BRAVE to go to the Tweed Gallery and see the (Immaculate Heart) Exhibit".
Which reminds us, do you know that Reverend George Dunne, S.J. has been brave enough to invite one of the I.H.C. travelling exhibits "Oil Paintings by students of Sister Magdalen Mary, I.H.M." to Phoenix, Arizona? It will be shown in the Public Library of Phoenix from January 13th to January 25th, 1957. Sister Magdalen Mary will be present to speak at the opening on January 13th. This exhibit was planned as a preliminary event for the Religious Art Festival in Phoenix in the spring. The art critic of the Phoenix Newspaper, Sister Magdalen Mary, and Sister Mary Corita, will make up the jury of awards for this event. The flying trip of the sisters is the gift of Miss Anastasia Nealon of Phoenix.

* * * * *

This second issue of the Irregular Bulletin is YOUR CHRISTMAS GIFT-TO-US. Please send us money for stamps and paper (and maybe a mimeograph machine - we had to rent one this time - tried to trade a serigraph for the machine but the man hesitated - WITH FINALITY)

* * * * *



P.S. (If your present income increases you'll know why. It is because we have very special daily prayers for our BENEFACTORS - not to mention the extra ones that REVEREND MOTHER throws in. It usually happens this way: we plan to go to chapel early to make a few Heavenly ARRANGEMENTS for our own little personal problems BUT in clear firm tones from the HIERARCHICAL ROW in the back of the chapel comes: "FOR OUR BENEFACTORS.....")

MAIL TO
DEVELOPMENT PROGRAM
IMMACULATE HEART COLLEGE

5515 FRANKLIN AVENUE
Los Angeles 28, California

To provide funds for the Immaculate Heart Development Program
I promise to pay \$ _____ monthly () quarterly ()
semi-annually () for _____ years or as follows:

My total pledge \$ _____

Paid Herewith \$ _____

Signed (please print) _____

Address _____

I understand that this pledge is not legally binding; that a change in my present income is sufficient to release me from the obligations of this pledge. (Please re-read P.S. at top of page.)

X X X O O O O O X O O

P.S. If your present income statement you'll find it is

because we have very special 1 or 2 day rates for our

members - not to mention the extra room and bathroom

and shower in. It usually has been this way for years so

to the fact as to be a low family arrangement for

our little houses, 1 bedroom but in clean, new rooms

from the historical room in the back of the hotel.

FROM THE HISTORICAL ROOM

MAIL TO

BEVERLY HILLS

IMMEDIATE HOTEL

1000 BURBANK AVENUE
LOS ANGELES 33, CALIFORNIA

to provide funds for the historical room in the hotel

I would like to see you at the hotel

and see the room in the back of the hotel

and see the room in the back of the hotel

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